

MUSIC COMPOSITION CURRICULUM
(Updated and revised by the faculty, 2022)

The music division of CCS strives to maintain a highly malleable curriculum design, so that an individual's course of study may bend in the direction of personal interests and goals, even as it maintains solid integrity in the form of a core curriculum. At the heart of the curriculum is individualized instruction with a faculty composer/teacher.

However, the successful composer is one who has wrestled with those time-honored disciplines at the core of the art form, as traditionally taught through such vehicles as sight-singing, counterpoint and orchestration. This document sets forth that core curriculum, particularly as concerns Letters & Science (L&S) offerings in the Music Department. It also lays the ground rules for the CCS jury and recital system. It contains all the information on music emphasis requirements within CCS.

ALL STUDENTS

Meet with your advisor *every* quarter before registration, to determine the next quarter's classes and make sure that you are making good progress toward the degree requirements. If you fail to meet with your advisor, a requirement in CCS, your registration will eventually be blocked. As important as meeting with your advisor is following through--take the classes that are discussed in that session. As a CCS student, you are able to drop courses up to the last day of instruction, however, courses required for the major should not be dropped without consultation with your advisor.

CCS courses have variable units. Unless otherwise noted, enroll in 4 units per quarter. The number of units awarded in the class will depend on your progress in the course. Only in *exceptional* circumstances will a student ever be awarded more than 4 units.

The following classes (or their equivalent) are considered to be the heart of the music curriculum. Students are rarely, if ever, excused from them:

- Music CS 101 - Individual Instruction in Music Composition
- Music 4 ABCDEF – Aural Skills
- Music 5 ABC - Harmony
- One counterpoint course, either through CCS or the Music Department.
- Three courses in Music History, taken from Music 10ABC, Music CS 110, or other courses approved by the faculty advisor.
- Music 101 ABC – Contemporary Techniques
- Music 106 ABC – Orchestration
- Music CS 111, Readings in New Music, when offered (generally winter quarter of each year). Students are excused from the requirement only with permission from the faculty.
- Every student must successfully complete a Sophomore Jury, a Junior Jury, and a Senior Recital.

FRESHMAN AND SOPHOMORE STUDENTS (WITH FEW OR NO TRANSFER UNITS):

COMPLETION OF THE FOLLOWING COURSES or the equivalent:

1. Enrollment in 4 units/quarter of Music CS-101 (composition lessons). With advisor and faculty approval, students may sometimes take Music 108 to fulfill this requirement. Students are strongly encouraged to study with all CCS Music Composition faculty during their time in the program.
2. Completion of Music 4 ABCDEF (Ear Training) and Music 5 ABC (Music Theory).
3. Lower division students are expected to make ample progress toward completing their General Education requirements. To that end, we recommend a *minimum* of one general education course per quarter.
4. Readings in New Music, each time it is offered.
5. Completion of the CCS Sophomore Jury, normally at the close of the sophomore year.
6. Completion of Music 10ABC, normally in the sophomore year, though the courses may be completed at any time. Music 10 is the default for fulfilling the minimum number of music history classes required by the program. CCS faculty will occasionally offer Music CS 110, CCS Music History, which may also be used to fulfill the music history requirement. Any alternate classes must be approved by the student's faculty advisor.
7. Additional coursework as advised. Most students will take either Music 106 ABC (Orchestration) or Music 101 ABC (Contemporary Techniques) starting in the sophomore year. As noted elsewhere, these two course sequences, offered in alternate years, are required of CCS Music Composition majors.

UPPER-DIVISION AND/OR TRANSFER STUDENTS:

ALL BASIC MUSIC COURSES (i.e. Music 4, 5, and 10) SHOULD BE COMPLETED NO LATER THAN THE END OF THE JUNIOR YEAR.

1. Move towards completion of the 6-quarter minimum residency requirement for CCS.
2. Enrollment in 4 units/quarter of Music CS 101. Students are strongly encouraged to study with all CCS Music Composition faculty during their time in the program.
3. Minimum of one academic music course per quarter in CCS Music or L&S Music. These courses will almost always come from this list:

CCS Classes

Music CS 102	CCS Seminar: Analysis--Materials
Music CS 103	CCS Seminar: Analysis--Forms
Music CS 105	Special Topics in Music Composition
Music CS 107	CCS Counterpoint
Music CS 110	CCS Music History

Music Department Classes

Music 101ABC	Contemporary Techniques
Music 106ABC	Orchestration
Music 109LABC	Real-Time Digital Synthesis, Processing, and Composition
Music 109I ABC	Direct Digital Synthesis, Processing, and Composition
Music 109N	Special Topics in Computer Music and Digital Sound Processing
Music 102	Fundamentals of Counterpoint
Music 103	18th Century Counterpoint
Music 160	Analysis, by topic: A/Tonal Analysis B/Non-tonal Analysis C/Schenkerian Analysis or other D/Tuning and Temperament
Music 10ABC	Music History
Music 182	Proseminar in Classical Music
Music 183	Proseminar in Romantic Music
Music 184	Proseminar in Contemporary Music
Music 17	World Music (general survey)
Music 175A-X	Seminars in World Music (by region)
Music 176	Introduction to Ethnomusicology

4. Additional coursework, as advised.

By the beginning of the junior year, students should begin to plan for the future. While all Creative Studies composers are expected to take the courses in music theory, music history, and composition which will ensure the development of a solid compositional technique, the course of study can be and will be individualized, in consultation with the faculty advisor, to best prepare the student for his or her future. For example, students planning to attend graduate school are likely to have a slightly different set of course objectives than those students planning for another career path.

5. Transfer students with or without existing units in Music History will consult with the faculty advisor to determine which music history classes will best fulfill the minimum of three (3) required for graduation.

6. Completion of the Junior Jury, normally by the end of spring quarter, junior year.
7. Present a Senior Recital in adherence to guidelines below, in the senior year.
8. Complete the CCS General Education courses, outlined below.

GENERAL EDUCATION COURSE REQUIREMENTS

Since CCS general education requirements differ substantially from those in the College of Letters and Science, always consult your CCS faculty advisor, a CCS Student Affairs Officer, or the General Catalog if you have questions about those requirements. Don't depend on word-of-mouth to get the right information!

University of California Requirements, fulfilled by examination or coursework.

Entry-Level Writing Requirement
American History and Institutions (AH&I)
Ethnicity Requirement

College of Creative Studies Breadth Courses

EIGHT courses, broadly distributed in fields unrelated to the emphasis.

As a rule, in order to meet the requirement that the 8 courses be "broadly distributed," no more than two courses in any one discipline may be counted toward that total. Any student with an interest in a specific area outside of music should consult with his or her advisor to discover courses from a variety of departments that would apply to that particular interest.

No music class, whether in CCS or in the Music Department, will ever be counted as a GE.

Courses in other disciplines, offered through the College of Creative Studies, may be used as breadth courses, with advisor approval.

RECOMMENDED COURSES/ACTIVITIES FOR ALL CCS MUSIC STUDENTS

As stated at the beginning of these guidelines, the CCS Music Composition program is designed to be flexible. For that reason, the major requirements for the degree represent the absolute minimum of what is needed to be a well-rounded, capable musician. Thus, while we don't *require* participation in an ensemble, taking lessons on your primary instrument, or becoming proficient as a pianist, that doesn't mean it's not important. Here are just a few suggestions:

- Acquire piano proficiency. Group and private lessons (by audition) are offered through the Music Department.
- Take lessons on your primary instrument, or even learn a new one

- Actively participate in Music Department ensembles
- Develop choral and/or instrumental conducting skills with Music 120ABC.
- Interact and collaborate with artists, actors, dancers, and filmmakers.
- Seek out courses in Theater, Dance, or Film and Media Studies to develop knowledge related to musical theater or film composing. For example, THTR 9, Introduction to Dramatic Writing, is very useful for those interested in Musical Theater. In the Department of Film and Media Studies, FAMST 115 (Sound Production) and FAMST 106 (Crew Production) can develop skills related to composing for film and television.
- Seek out courses that will enrich your understanding of other art forms
- Perform music by your peers
- Listen to a wide variety of new music and seek out opportunities for independent score study
- Support students and faculty by attending a wide variety of concerts
- Participate in courses in Music Technology offered by CCS, the Music Department, and Media, Arts, and Technology (MAT).
- Regularly enroll in CCS Music Seminars.

JURIES and RECITAL

General Information

1. Jury portfolios are due no later than the last day of instruction of the spring quarter. It is possible to submit juries early, before the concluding quarter in a year, provided consulting faculty do not think such action premature.
2. During finals week for spring quarter, students submitting juries are required to meet individually with the faculty. In those meetings, students are given the results, feedback from the faculty on the strengths and weaknesses of the portfolio, and have a chance to raise questions of their own.
3. The Jury Timeline: Although your age, the number of units you've completed, or when you came to CCS may seem to indicate otherwise, it's actually the jury system that dictates where you stand in CCS Music (as in L&S composition). It is pointless to argue your status when a jury has not been submitted on the appropriate timeline.
4. The jury timeline is strictly enforced. Unless a student has been required to resubmit a jury, it is not permitted to move on to the next step in the same academic year. Any other exceptions to the rule must be approved unanimously by the faculty.
5. In the event that a jury submitted on time does not pass, the student will be given a specific assignment, in writing, designed to address the deficiency perceived by the faculty. That assignment is due by the last day of instruction of the fall quarter, though earlier submission is encouraged. While any student not passing a jury should expect to work independently during the summer, the deadline will allow for faculty input in polishing the assignment.

6. As stated in #4, any student required to resubmit a jury will be permitted to go on to the next step in the same academic year.
7. Works included in jury portfolios, whether at the sophomore or junior level, must not have been previously submitted, either with the initial application to CCS or with the previous jury.
8. There is no requirement to write entirely new material for the Senior Recital.
9. Once a student has successfully completed both the Sophomore and the Junior Jury, the student is cleared to present a Senior Recital.

Sophomore Jury in Music Composition

The Sophomore Jury is a portfolio of compositions written during the first two years of study at the College of Creative Studies. As a rule, students should plan to submit the jury at the end of the spring quarter of the sophomore year. The portfolio will contain a minimum of 15 minutes of music. The breakdown is as follows:

A SOLO INSTRUMENTAL WORK: One or more movements written for any single instrument except piano or any kind of keyboard. In fulfilling this requirement, students are demonstrating a deep understanding of the role that melody and gesture play in shaping musical works.

LONGER WORKS: 2 works with a minimum duration of 3 minutes each. One of these works should be scored for three or more instruments, carefully chosen in consultation with the instructor, with an eye to eventual performance.

The balance of the portfolio can be made up of shorter works, additional longer works, or some combination. You may submit electronic compositions, however, it is essential that the bulk of the 15 minute requirement be notated works.

In evaluating the Sophomore Jury, the composition faculty is looking for evidence of exploration and experimentation on the part of the student. Those qualities are often manifested in contrast among the works submitted in form, musical texture, character and instrumentation. In your lessons, you will be introduced to many of the following concepts/challenges. It is important that you try to grapple with things that are unfamiliar to you or that take you a little out of your comfort zone, as that will lead to artistic and technical growth.

- 2 and/or 3 part contrapuntal textures
- 2 strongly contrasting ideas successfully developed in a single movement
- Transformations of timbre, through instrumental technique and/or orchestration.
- Experiments with non-tertian harmony (chords not built in thirds)
- Exploration of Variation Techniques
- Ideas whose nature constantly evolves throughout a movement, like genetic material in nature
- Varied repetition of one or more sections or phrases of a work

- Different approaches to the pulse: micro-pulse (additive) and macro-pulse (divisive)
- Experiments with pitch organization, for example: the use of synthetic or exotic modal scales; experiments with bitonality, polytonality, or pan-diatonicism; building a piece from a single pitch cell, and so forth.

All submitted works should be correctly and NEATLY notated. Resources for notation include but are not limited to the following:

George Heussenstamm, *The Norton Manual of Music Notation*

Gardner Read, *Music Notation: A Manual of Modern Practice*

Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation*

Junior Jury in Music Composition

The Junior Jury is more substantial than the Sophomore Jury, and is usually submitted at the end of the junior year. Works submitted in the Junior Portfolio should show further development of personal style and of compositional technique and should be more complex in form. While all compositions completed during the junior year can be submitted in this portfolio, whether originating in theory courses, electronic music courses, film scoring, or anything else, *the faculty believes that the minimum requirement can reasonably be expected to have been completed as work for Music CS-101.*

1. The *minimum* requirement is for three or more works with a total duration of at least 15 minutes. At least two of those works should be fully notated.
2. At least one work should be in a single, unbroken movement, five minutes or more in duration, demonstrating the student's mastery of extended form.
3. These works should be for a variety of media—chamber, solo, vocal, electronic, etc.
4. All submitted works should be accompanied by a score; a recording is optional, but encouraged. For works that have not received a live performance, a MIDI recording is perfectly acceptable.
5. The "score" for entirely electronic works should be written explanatory notes describing performance procedures, equipment, software, and physical/spatial layout (if applicable). Additionally, please include a description of the work in terms of conception / form. This may be akin to a program note or brief analysis.
6. As in the Sophomore Jury, there should be at least one work written for three or more instruments.
7. Works submitted previously, whether with the application to CCS or with the Sophomore Jury, will not be counted.
8. All submitted works should be correctly notated. As works in the Junior Portfolio are very often submitted with graduate school applications, it is essential that they be complete in every detail. Students should consult with their composition teachers for more information on the appropriate presentation of their work.

The Senior Recital

There is a proud tradition in CCS Music as regards the "graduation" recital. At no time do individual artistic personalities more come to the fore in CCS Music than in the Senior Recitals. While the faculty is usually very involved in helping you to plan your recital practically and logistically, it must insist that the final artistic product truly be your own...**you** must leave your individual stamp on this event.

1. Senior Recital must have a minimum of 30 minutes of music, independent of stage changes, announcements, and so forth.
2. This recital is a public event. You must have a printed program, and the recital must be advertised. We encourage the use of social media to get the word out, but also require that the student post flyers or posters in the CCS building, the Music Department, and other locations as appropriate and permitted. This is not intended to dictate a result: even something as unusual as a walk-through sound installation can adhere to these simple rules, which are designed to give your work exposure.
3. It is to be documented with an audio recording or video, or both. A single copy of the program and of the recording must be given to the faculty before graduation for archival purposes. In this way, we have an historical record of the event.
4. Once you have scheduled your senior recital, please notify the music composition faculty, so that we may put your recital on our calendars. It is a good idea to consult with the CCS music composition faculty before finalizing the date of your recital, so that we can ensure that at least one of us can be in attendance.
5. The recital may be held at a location of the student's choice. Options include, but are not limited to, the following:
 - a. The CCS Gallery. If you want to explore this option, discuss scheduling with gallery director Dan Connally (art faculty). Graduating students in CCS Art have first claim on the space.
 - b. The Old Little Theater (OLT). Contact CCS office staff for scheduling information and for the appropriate form. The user's form for the OLT is designed to ensure that students using the theater understand the guidelines, have a working knowledge of the equipment, and are able to obtain any additional equipment needed.
 - c. Department of Music facilities, most often Karl Geiringer Hall or Music 1145; less frequently, Lotte Lehmann Concert Hall. For information and scheduling, contact the Production and Events Manager in the Music Department.
 - d. While it doesn't happen very often, it is also possible to have your recital at an off-campus location, so long as it is in Santa Barbara or Goleta. Possibilities there would include local churches, Center Stage Theater, the Contemporary Arts Forum, or Fishbon Santa Barbara.

HOW THE COMPOSITION PROGRAM AT CCS DIFFERS FROM THE MUSIC PROGRAM IN THE COLLEGE OF LETTERS AND SCIENCE

We've already mentioned how the curriculum at CCS bends to allow a better fit to that focus which a student may already have upon arrival. It also is perfectly suited to the mature student with long-term goals fairly well in view, often transferring from a community college setting or other undergraduate institution. We are most concerned that you should emerge with a competent portfolio of work, both printed and electronic, as proof of time here well spent. This can only serve you well should you decide to attempt graduate study, to seek employment in the commercial field or return to music study later after a career interlude.

The *mentorship* element, right from day one, of the CCS Music Program is unique. It teams you with a faculty interested in your day-to-day progress, a faculty there explicitly for the purpose of making the undergraduate experience something whole and meaningful. The interdisciplinary atmosphere the College provides and the special privileges that CCS students enjoy (building facilities, extended scheduling deadlines, library borrowing) are designed to complement the pedagogical foundations of the College.

The music composition program in the College of Creative Studies aspires to an understanding of the idioms and techniques of today's concert hall, but in an age where consumption and production of music is rapidly changing, keeps an open ear to important things happening in music applications everywhere. It is geared toward preparing students for graduate school or for a career in the arts. The instructors are working composers who provide a real intensity to the undergraduate experience from the very first quarter...by means of 1-on-1 tutorials, small seminar courses unique in approach and creative in design, and short-term residencies by visiting composers of national stature, specially designed so that music majors may have personal access to important creative figures.

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